

FANCY PARIS COATS.

They Grow More and More
Filmy and Perishable.

WAISTS ROUNDER AND SLIMMER.

A Change in the Modish Silhouette
for Woman.

A New Style of Walk Made Necessary by
the New Full Skirts—The Directoire
Coat and the Fancy Waistcoat—
Another Novelty in the Bolero—Sum-
mer Dust Cloaks—Great Days for the
Women Who Love Good Clothes.

These are great days for the women who
love good clothes. Those who are already
in possession of the coveted chiffons have
been having a chance to wear them, and
for those who have until now achieved
only the coveted things are the Fifth
avenue sales.

They are wonderful and rather fearful
things, those Fifth avenue sales. For the
woman of discriminating taste and good
judgment, they are golden opportunities,
but for the woman who is frumpy or rock-
less they are a snare and a delusion. One
must admit that the goods offered are
marked down far below their original
prices, although they do not reach the bed-
rock prices current in June.

The Fifth avenue importer has a small
shop and a fastidious clientele. He hasn't
room to carry things over, and his profitable
customers, demanding the latest cry in
fashion, wouldn't touch the things if he did
carry them over. Moreover, the women
to whom he caters order early in the season
and must be armed cap à pie for spring
fashion tours by the first of May; so,
by the middle of May, the real season of
the Fifth avenue shop is over.

There will be dribbling orders later.
Transient visitors to New York will make
purchases, regular customers will replenish

before they are worn, but if they will clean
successfully that is not a very serious
matter.

To some women it is an insuperable
objection; and, of course, no woman likes
to have a new gown cleaned before she
can wear it; but, provided the choice is be-
tween an exceptionally modish frock of
beautiful cut, original design, and chic
material that must be cleaned, and an
absolutely fresh frock made by some un-
inspired little dressmaker, it is the part of
wisdom to be reconciled to the cleaning.

Often it is not necessary to clean the
whole frock. Fresh chiffon or lace or rib-
bon may renovate it so that it has no shop
worn suggestion, or new guimpe, tucker,
or undersleeves may work the change.

The fine muslin and the linen frocks
so popular this season look particularly
disreputable after months of handling and
tossing about. They are soiled, dragged,
mused, and many women would look
at them only to scorn them; but it is ad-
visable to have a second look.

The sheer lingerie stuffs and other trim-
mings come out of the cleaner's hands
nowadays with wonderful freshness, and

rate linen frock is the height of modishness
for the summer. Such a costume costs
an extravagant sum when fresh and is not



cheap even in the sale, although its price
has been practically cut in two.
There are offered, too, fanciful little

has departed from them so effectively
that even the best cleaning establish-
ments would hesitate to be responsible for
them.

They do, however, furnish excellent
ideas for the making of new coats and
illustrate the latest of Parisian fancies.
The evening coat in Paris seems to grow
more and more filmy and perishable as the
season goes on.

Taffeta, meseline, satin, all of the fash-
ionable silks, plain or flowered, are used
by the cloakmakers; but lace, mousseline
and chiffon cloth are preferred, and the
up to date evening coat shows fold upon
fold of chiffon, built upon a well hidden
foundation of soft satin or silk inset with
lace, shirred, plaited, ruched in prodigal

leaving color for the tan coats and for the
black taffeta coats as well. The black
taffeta coat is present in great numbers and
in many forms this season, and, although
not so well liked as the lighter colorings,
it is too serviceable to be ignored.

The driving and travelling coats follow
the lines already described, but among
the dressy coats there is great variety.
The blouse bolero of black silk, attractively
trimmed as to collar and sleeves, and often
provided with a smart waistcoat in color,
is a popular garment in whose praise much
may be said; but its very popularity is to a
certain extent against it, for variations of
the idea are seen in all the large shops,
and cheap coats of the kind are so many
that the better ones have lost prestige.



summer outfits not ordered on sufficiently
liberal scale; but the rush is over.

The model hats, coats, frocks have served
their purpose, have been copied over and
over again, have furnished inspiration for
original variations, and now they must
be disposed of in order that the coast may
be clear for fall modes when they come.

The copies of the models not already sold
are also superfluous.
Madame lumps them all together, cuts
down their prices, announces her annual
summer sale, and opens her doors to the
hoi polloi. The hoi polloi accepts the in-
vitation with enthusiasm and alacrity.

Last Monday three of the most fashionable
Fifth avenue shops began their summer sales,
by 9 o'clock, women were mobbing the
doors, and in the rush one could recognize
many women well known socially but not



above picking up a bargain, and a host
of women fashionably attired and with
the air that bespeaks position. Then there
were others—many others.
"It takes this sort of crowd to abuse
good things," murmured one saleswoman
to another in the midst of a mêlée that
seemed quiet in rooms usually given over
to quiet exclusiveness.

"That peroxide blonde with the ten carat
diamonds just rolled up \$2,000 worth of
French gowns and chucked them on the
floor, so that she would have room for her
dog and her parrot and her own coat."

"She's bought four hats, all with curtains
and draperies hanging down to her waist
and she wants the grass green taffeta driv-
ing coat."

There you have one side of the picture;
but, as we've said before, there are oppor-
tunities for the wary.

Of the hats, we'll speak in another place;
but the frocks and coats deserve examina-
tion.

Some of them, chiefly of the very elabo-
rate and perishable type, are too sadly shop-
worn to be desired by a fastidious woman,
but there are other garments durable
enough in material, simple enough in design,
to have survived the season without giving
up their cachet and their freshness. Some-
times they will need a trip to the cleaners'

the same thing is true of linens. One gets
handwork and charm of design and line
in these little French frocks, and even fresh
home made summer frocks are likely to need
cleaning after a few wearings.

In one shop on Monday there was a one-
piece French frock of batiste inset with
Valenciennes, tucked, corded, flounced,
all by hand. It was dirty and crumpled,
but a pretty girl with a knowing air bought
it for \$65.

"My sister bought one almost exactly
like it here for \$150 in March," she said to
the saleswoman, who evidently knew her
well. "This will look as well as hers when it
comes from the cleaners."

The French lingerie blouses offered at
the sales are often good investments. They
are not cheap, and many women, knowing
that they can buy fresh lingerie blouses
elaborately trimmed for from \$10 to \$20,
look horrified when told that the shop-
worn little confections are valued at from
\$20 to \$50; but the woman who knows under-
stands that these French blouses are made
by hand, and the exquisite fineness of
the work, with the consequent daintiness



of effect, is worth the difference in the
price between these blouses and the machine
made article, even though the former must
be cleaned before being worn.

The linen frocks shown in the sales are
chiefly of a very imposing character, al-
though one sees a few comparatively simple
shortwaist costumes in linen. The average
model is extravagantly trimmed with
lace, the lace being often used in larger
quantity than the linen; but both linen and
lace will clean to perfection, and the elabo-

coats of linen and lace for wear with the
thin summer frocks, and as a rule built
upon lines rather eccentric. Some of them
are in three-quarter length or hip-length, but
a majority are still shorter, and a large
number are only loose boleros, so cut in
one with the loose, short sleeves that the
garment gives the effect to some extent
of a cape.

The short wraps of this general type



are indeed a particular feature of the Fifth
avenue sales. Being extremely, the models
have not often been imported by the big
shops, but they are exceedingly Parisian,
and when worn with appropriate costume
and by the right person, are eminently
coquettish and chic.

The Parisian woman favors the petite
revelment of lace, chiffon lined, and these
small lace wraps in black, white or écar-
may now be bought for about half their
first price. They will probably need new
chiffon linings, but that is a matter easily
attended to, and the shape of the wrap
and quality of the lace are the things to be
taken into consideration.

Some of these lace wraps are trimmed
in stitched bands or appliques of cloth
in the color of the lace. Others have quill-
ings, bouillonnés, etc., of taffeta or of rib-
bon, and silk braid in the color of the lace
is introduced upon a number of the models.
Usually, too, there is a touch of velvet and
embroidery or of lighter lace or chiffon as a
finish about the neck and fronts.

Luxurious long coats for evening wear
or for afternoon wear over dressy toilettes
are among the bargains, but while a few
of them, chiefly those of silk or light weight
cloth, are worth buying, most of the lovely-
est models are not desirable. They are
fashioned of chiffon, mousseline and other
perishable stuffs and are elaborately and
intricately trimmed, and the freshness

fashion and fitted with huge and pictur-
esque sleeves, which are the most important
feature of the garment.

The travelling coats, driving coats and
motor coats are interesting features of the
sales, but the importers are holding back
their best models for these garments, realiz-
ing that with the coming summer and the
actual onslaught of the dust and heat pests
women will be clamoring for light weight
and all-enveloping cloaks, although the
importance of these garments is hardly
realized now.

Linen in various weaves, pongee, espe-
cially of the shantung variety, taffeta
and mohair are the materials favored for
coats of this description, and the clever-
est models are exceedingly severe with
merely some unusual handling, strapping,
stitching or cut and some effective treat-
ment at the throat and wrists to give them
individuality.

Few of them are in full length, the three-
quarter-length or half-length coats having
taken the place of the longer garments
with which experiment was made at the
beginning of the motor craze. Some of
the coats are semi-fitted or drawn in loosely
at the back by a belt, but a majority fall
straight from the shoulder and are fitted
with rather long capes, or sleeve and cape
arrangements in one.

An especially smart model, illustrated
in our sketches, is in heavy shantung color
shantung with a shawl cape doing duty
for sleeve and ending at either side of the



front about half way between middle front
and shoulder. Small revers of black satin
supply the only note of trimming, the style of
the coat being left to depend upon its shape
and tailoring.

In a heavy loose-woven linen of mixed
tan and white with narrow embroidered
linen collar and embroidered linen buttons
set in gold trim, this same model and others
somewhat similar are both practical and
effective.

Embroidered or braided linen cuffs,
collars, etc., are used upon the silk coats,
too, and the dull, rather light blues found
in the linens appear to be the favorite re-

More exclusive are the black taffeta coats
made with the short basques and usually
belted in or girdled at the waist.

Some of the models of this type, turned
out by Paquin and other French makers,
have their basques very short, and so full
that they ripple all around, standing out
jauntily over the hips. Then again the
basques are pointed in front and sloped
up on the hip to extreme shallowness and
fall in square postillion fashion in the back,
the postillion back being plaited.

Sometimes the coat is not belted, but



fits into the waist line, and slopes away
in front over a gay little waistcoat; but the
belted coat, bloused all around or with the
belt running under loose hanging fronts,
is more frequently seen.

The genuine Directoire coat, cutaway
in front, falling in long skirts, ornamented
by deep revers, and made with plain sleeves
and turned back cuffs, is occasionally
seen; and here there is sketched a model of
the kind. Lace sleeve frills and jabot
ordinarily accompany a coat of the kind,
and a waistcoat is almost indispensable.

Among the imported black silk coats are
some shirred into a yoke, drawn down full
but not bloused, and shirred in again
snugly at the waist, with or without a belt.
Below the waist line, the fulness falls in
ample folds almost to the knees. The
model has a certain quaintness when well
worn, but is not suited to many figures.

The waistcoat is not reserved to the
Directoire models. Fancy waistcoats ap-
pear upon almost all of the boleros, and the
waistcoat severely tailored of white piqué
is being taken up as a fad in Paris. It
may be joined to the coat or worn sepa-
rately, but should be easily detachable so
that it may be taken out and cleaned, for
it must always be immaculate.

It is forced in upon the careful observer
that, though there are for the moment
few radical changes going on in the fashion
world, the fashionable silhouette has under-
gone a slight change.

The straight front corset is still with us,
but the stiffness of outline that accompanied
this corset at first has disappeared and the
modish woman is no longer severely



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indifferent to the size of her waist. The
waists are unquestionably growing smaller,
although to a certain extent this effect
is given by the greater fulness of the skirts
and the size of the sleeves.

The new baby waists—to use a term
discarded long ago—are drawn down rather
snugly to the waist line instead of being
extravagantly bloused, and the draped
waist, with its sharp point at the bottom,
holds the figure closely in its soft folds and



defines the outlines. This calls for still
greater care in the fit of the corset and for
a certain willowy roundness and grace.
Save on the draped waists, the swathed
girdle or corselet is the rule for everything
except the street frock, with its ubiquitous
soft leather belt. A high Swiss corselet
formed of interlacing liberty satin ribbon is
charming upon the summer frock, but the
plain folded girdle with short or long sash
ends or with a finish of rosettes is the
ordinary choice.

Upon the duck, linen and piqué frocks
one often sees fitted corselets of the material
laced together in front by cords drawn
around pearl buttons or through embroid-
ered eyelets. Other fitted girdles in these
materials fasten with small straps set close
together and buttoning across with pearl
buttons. With a piqué skirt and coat and
a blouse of sheerest lace trimmed lingerie
stuff, one of these fitted girdles match-
ing the skirt is exceedingly successful.

Few very long skirts are seen save upon
the wedding gowns. It would be more
accurate to say that few skirts with long
trains are in evidence, for the new skirt
has exaggerated length in front and sides,
to offset its being curtailed in the back.

Women must learn to walk again, for
the ordinary walk will not do with these
billowing ample folds of skirt lying upon
the floor and laying traps for unwary feet.

To keep the fulness away from the feet
some makers advise boned petticoats for
wear with the frocks, a fine line of feather
boning being inserted into the cording
at the bottom of the petticoat. Other
petticoats, guileless of boning, are pro-
vided with many very heavy cords, which
to some extent serve the purpose of holding
out the frock skirt.

One Parisian house has had the hardi-
hood to display a veritable though small
crinoline for wear with the new full skirts,
but the suggestion has called forth a howl
of protest, and all the other great dress-
makers combined against the innovation,



so perhaps we are not actually doomed
to hoop skirts.

Apocryph of petticoats, the new crash
linen petticoats have distinct merits and
are being much worn, but in their fashion-
able form they are by no means the in-
expensive things they sound, for they are
very carefully made and trimmed with
heavy linen (cluny or with broderie Anglaise
upon the material, and are more expensive
by far than the ordinary silk petticoat.

They have the advantage, however,
of cleanliness, for they may readily be
tubbed; and yet they are more durable,
more practical for wear with street frocks
and on account of their body do more to
hold out the new street skirts than the
ordinary lingerie petticoats.

Petticoats of pongee with embroidered
flowers are being worn, but are too soft



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to afford much support to the frock skirt.
A wash mohair in pongee color is made up
into rather attractive petticoats this season,
and is perhaps the best of the serviceable
heavy weight wash petticoat fabrics after
the crash linen.

OLD CHINA IN AN EXHIBIT.
A Collection Interesting to Students on
View in Van Cortlandt Park.

It is unusual to see pieces by Whieldon,
who began business prior to 1740, formed
a partnership with Wedgwood in 1754, and
died in 1798. When Josiah Wedgwood was
a lad he was apprenticed to Whieldon
and worked with him for some years before
he established works of his own. One of
the characteristic products of Whieldon is
tortoise shell ware.

In a loan exhibition at Van Cortlandt
Park there are two good specimens, a tea
caddy and a cup. Another Whieldon
product is the cauliflower teapot. This is
beautifully and naturally modelled, with
the cream white light little blossoms and
the pale green leaves which always enclose
the flower. It lends itself wonderfully to
the teapot shape, yet who but an artist-
would think of using this form? There are
three other Whieldon teapots, dainty and
interesting.

Another feature of the exhibit consists
of three specimens of the sprig decoration,
so familiar to us in our grandmothers'
dinner services. A teacup, a saucer, a piece
of hard French porcelain are a little soft
paste bottle of early English manufacture.
It is interesting to see the same decoration
used by three such different makers. The
little bottle shows real artistic feeling, but
the others do not.

Of greater interest is the exhibit of white
Leeds. On one shelf in the centre, on a
platter, is a part of a cruet set, consisting of
a graceful oil cruet, a mustard pot, and a
pepper pot made in the mould of a silver
one. Behind this group are four reticulated
plates, a gravy boat and a cream jug. A
gravy boat near by is a beautiful specimen
of salt glass veiled work. Another and
unusual salt glass piece is a mug with an
Oriental design in color, done in enamel.
This is probably an early English piece
and shows direct influence of Chinese
thought.

Wedgwood's wares are various and
beautiful. He never made porcelain, how-
ever, and all his ware are of fine stone or
pottery. There is in this exhibit a large
round plate with a printed decoration in
the centre, done in two colors. An egg
cup, perfect and unusual, shell so natural
that one would think it had been picked
up on the sea shore and a green egg painted
on it; two small platters of basket work,
alike, except that one has a green edge
and was made by Wedgwood, and the
other a red edge, made by Turner. The
hot water plate is Wedgwood.

All these pieces of the exhibit are a cream
white and make to the collector's eye a
pleasing effect; but to those who are not
interested in the decorative part of the art
of the English potter the exhibit will prob-
ably be disappointing. On the shelf above is a
large bowl, made in this period. It once
was cream white, but by misuse has be-
come a beautiful mottled gray. It was
probably used as a dripping bowl.
Printing on wares was not done by Wedg-
wood until the end of his career. He used
to send a wagonload of articles from his
works near London to Liverpool, to Sadler
& Green, to be decorated. When the wares
were so bad that the wares could not be
used to pack the ware in baskets and
load them on donkeys.



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